



# JOURNAL

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*SCHOOLS IN ACTION* on WPFH-TV, Wilmington, Delaware believes all people love to watch children when they are not showing off. See p. 19.

ON THE COVER, Mrs. Myriam Witkowski teaches a series of the community planned Spanish lessons on KRMA-TV, Denver, Colorado. See p. 13.



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# The TV Teaching Center

Designed to afford maximum use  
of television as teaching medium

● A NUMBER of institutions have now conducted experiments to determine whether TV cameras can be used successfully for classroom instruction. TV cameras have been used to check the possibilities for teaching classes by both closed-circuit and on-air operations. These tests have been made with

use of visual aids in connection with the use of TV cameras, it is becoming known that the learning process can be considerably improved. These findings are important in tackling the problems of classroom and teacher shortage.

Numerous other advantages are apparent: Every student has a front-row seat and an equal chance to hear and see the instructor and what is being done graphically. Moreover, the instructor does not have to repeat lectures to a large number of classes, therefore more time is available for the instructor to check on the work of each student and to give individual aid. An example of this is a plan now being used at Washington University in St. Louis in cooperation with educational television station KETC. Here college freshman mathematics is being taught by television. In this course, three in-

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grade schools, high schools, the armed forces, and the universities. Results continue to show that teaching with the use of TV cameras can do as well as direct classroom presentations. In addition, by putting more emphasis on the

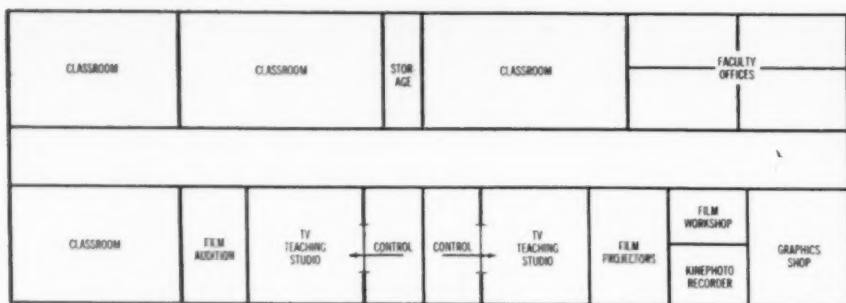


FIGURE 1: creating a TV teaching center by a slight change in usual classroom arrangements.

structors give lectures to approximately 500 students, both on-the-air and in closed-circuit sessions. The other instructors are employed in the help sections where students can come for individual assistance as needed. This method of teaching frees many of the instructors to give more personal assistance to the students and does not hold up instruction time in class periods to answer questions.

As a result of the foregoing, a more mature concept can now be approached in teaching by the use of television cameras. The plans herein outlined utilize the potentialities of TV for teaching purposes to the utmost. This involves the use of TV teaching centers as well as the use of high fidelity TV equipment.

● A BASIC CONCEPT is involved when equipment choice is to be made. Quality of equipment must be such as to achieve the desired results and give the most economical operation over a period of time. Professional high-fidelity

equipment has the advantages of greater picture detail and, therefore, more information is transmitted. Such equipment is built for long hours of operation and can be used to feed an ever-expanding system, including transmission to a number of buildings or over a television station or a group of stations. It can also expand into an inter-city or university hook-up for distant classes, demonstrations, or teacher conferences. In such a hook-up universities could exchange lectures. This high-fidelity equipment will produce the most accurate detail in pictures, give the most versatility in presentations, and permit the incorporation of many aids to learning.

The TV teaching center (see figure 1) is designed to afford maximum use of television as a teaching medium. It is the creation of an instruction center complete with all facilities and personnel so coordinated as to make the most effective use of television in teaching. It is the application of expert instruction and production techni-

ques to the problem of teaching via television.

This system of using a special area of operations has been proved by experience in educational institutions, by some of the foremost pioneers in the field. Where a TV teaching center is employed, it is possible to have the subject presented under the following ideal conditions: 1) lighting for best picture reproduction; 2) acoustics for high-fidelity sound; 3) elimination of external noises and classroom distractions; 4) arrangements for easy use of charts, graphs, maps and other properties as teaching aids; 5) film and slides integrated with the instruction by the push of a button.

Such a TV system has many advantages over moving of cameras between improperly equipped classrooms as has sometimes been done in the past.

● IN LOOKING at the concept of a TV teaching center, we must first consider the individual TV teaching studio. This is the heart of the TV teaching center; this is the beginning of a complete system.

One wall of the teaching studio, as shown in figure 2, contains a large window for the control area. Two or three walls of the studio can be readied for instruction in as many subjects. In these areas will be chalk boards, tables, and mountings for maps and charts. Some studios may be furnished with special furniture or fixtures such as chemistry demonstration tables. Most of the studios however will be fitted for general use so that properties can be easily and quickly changed.

Arrangements can also be made for accommodating a small group of students in the studios for those

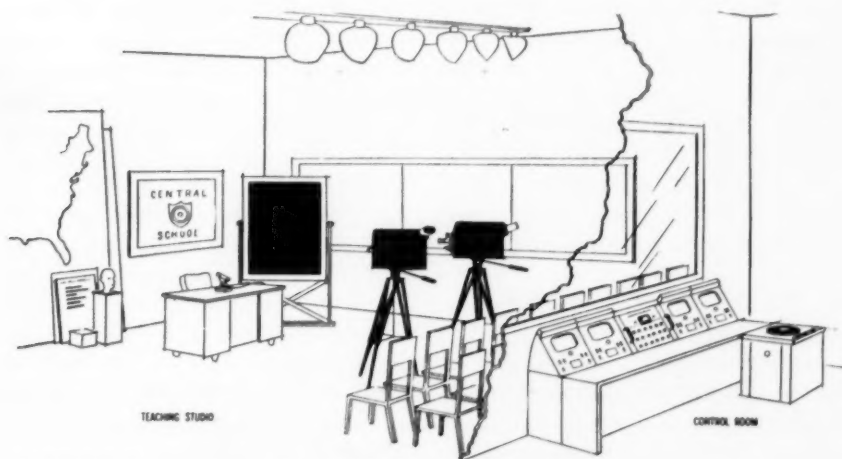
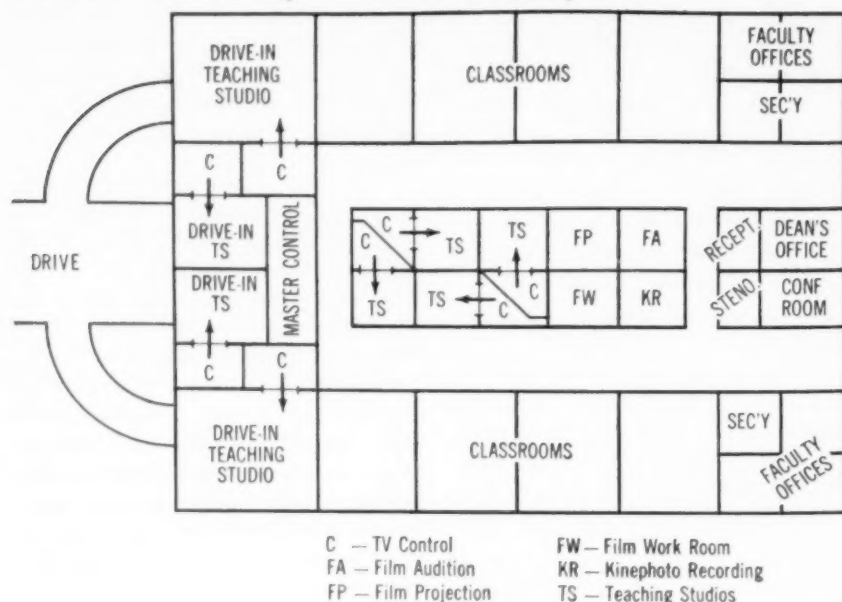


FIGURE 2: example of individual teaching studio.

FIGURE 3: TV teaching center in a new building.



instructors who desire an audience. Overhead lighting arrangements provide for most of the illumination with some portable lights for use in illumination of models. Air conditioning should be given consideration for the teaching center since it will not only make for better performance of the instructor but will protect all demonstration material, scientific instruments, and film from dust and dirt.

● **TWO TV CAMERAS** are usually considered ideal for the teaching studio. Two are needed for effective presentation in shifting from teacher to charts and other objects, for long shots to close-ups and for fast smooth switching be-

tween points of interest. It is quite possible, however, to start with a one-camera teaching studio, and expand into the use of more cameras later.

Closely associated with, and preferably next door to the teaching studio is the TV control room. This need not be as large as the studio; but a view of the studio with considerable window space is desirable. Audio and video control equipment is mounted along this window. Such an arrangement of space, as shown in the floor plan, (see figure 2) allows for a good view of the action in the studio. It is here that the quality of the picture is controlled and the correct sequence chosen to send on to the

classroom. Microphone switching and controls for volume of sound are also located here.

There is a wide range of additional sources of pictures and demonstration material that can be added to the basic teaching studios. A film room equipped with a TV type film camera and projectors, affords a central source for film and slide material. Proper equipment will allow film and slides to be integrated into the lecture by the push of a switch. Many films and slides which are available for teaching have not been used in the past because of the difficulties of incorporating their showing into the present classrooms. Outside sources can also be used to feed instruction into the teaching center such as from a remote studio, or from mobile units equipped with TV cameras and connected by microwave relay or coaxial cable.

In a TV system that has several teaching studios, there is employed a master control room for switching all the various picture and sound sources to the proper classrooms. It can serve an entire building or group of buildings as desired. It receives the pictures and sound from all the various studios then distributes these pictures with sound to the proper classrooms. Signals can be sent to classrooms in any part of the campus by coaxial cable. Therefore distant classrooms can be put into use when otherwise they would remain vacant. This would also make it possible for students to get to a nearby class being taught from a distant point that might otherwise be impossible to attend.

Television receivers are furnished for the average size classroom to give picture and sound. The num-

*Continued on page 27*

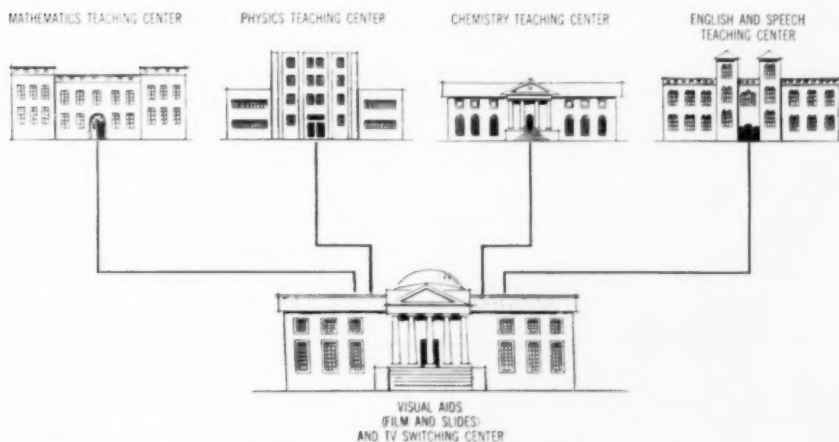


FIGURE 4: TV teaching system for entire campus.

# Teach Them to Select

## At-home viewing, listening can tie in with classwork

● "GOOD TASTE," says Edgar Dale, "comes from tasting good things." From this it follows that classroom guidance in the selection of television and radio programs should definitely raise the levels of taste in viewing and listening.

We can not, of course, review all the programs we have used in my classes; but let us look at one specific week—an especially good one, I grant—and consider it within three major areas: 1) Specific efforts to publicize good programs in order to create dissatisfaction with mediocre ones; 2) Methods to stimulate critical viewing; 3) Using sources of information for students and teachers.

Three classes are used here for illustrative purposes: Two are senior English classes, with one emphasizing literature and the other, communication; the third is a tenth-grade class in American literature.

Attention might also be called to the fact that the activities mentioned provide experiences in all four

areas of the language arts—listening, speaking, reading and writing.

● USING WORTHWHILE programs is very productive. The third hour literature class had just finished reading *Macbeth*. We had been discussing what happens when man attempts to use society for his own personal gain. Lawrence Olivier's *Richard III* was scheduled for viewing on Sunday. Here was a chance to compare *Macbeth* and *Richard*. The preceding Thursday we began preparation for the event. Two people who had read the play reported on it; two other students reviewed background information. The television and radio department provided us with a recording of the play. This was an extremely valuable aid. With the help of *Tele-guide* from *Scholastic Magazine* we listed key questions to guide us in our viewing. The following Monday our discussion included not only references to casting, staging, lighting, artistic use of shadows, but also a comparison of the motives

of the two men and a discussion of the evidence of pretense and duplicity in their day as well as in our day.

That same week television pictured the rise and fall of another tyrant. The program *Project 20* presented the documentary *The Twisted Cross*, which depicted the rise of Hitler. Here was an opportunity to observe the techniques Hitler used to bring the German people under his power. We compared the reactions of the people to these two tyrants, Macbeth and Hitler.

The "break" for the second-hour class came on Tuesday of that week. This group had been reading literature of the East and Middle East and decided to wind up the unit with a discussion of current trouble spots in that area. The panel reporting on the Arab-Israel situation received good background information from the *See It Now* program on which Edward R. Murrow interviewed Arab leaders, and Howard K. Smith interviewed representatives from Israel.

Friday of that week Murrow interviewed Pearl Buck on his *Person to Person* program. Pearl Buck's books, *Hidden Flower*,

*Peony*, and *Imperial Woman* are popular reading. Here was an opportunity to meet the writer.

In that interview Murrow asked Pearl Buck about the difference between bringing up children in China and in the United States. She replied that Chinese children are taught to report infractions of the law, and they do not regard this as tattling. She added that she believed this was a good practice. Needless to say, that remark stimulated a good discussion on Monday.

*Producers Showcase* offered the live production of *Caesar and Cleopatra* starring an outstanding English cast. There was a chance to compare the live show with the



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By HELEN L. CHAPMAN

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film which *Famous Film Festival* showed in two installments.

Maurice Evans directed and appeared in *The Taming of the Shrew*; on the same date *Famous Film Festival* showed *The Lavender Hill Mob*. *The Voice of Firestone* offered an hour-long history of America's music entitled *Springtime*

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**Publicizing the good program is one way of creating dissatisfaction with the mediocre.**

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*U.S.A.* Helen Hayes was the narrator.

*Princeton '56* program had as their theme *The Age of Anxiety*, using the works of the artists and writers of the 30's and 40's. Although this was a little "high brow" for tenth graders, the students who viewed it raised the question about stories that tell of the depression years in America. We decided to study a unit centered around this period a little later in the semester.

*Producers Showcase* presentation of Katherine Cornell in the *Barretts of Wimpole Street* was an excellent springboard for the introduction of the poetry of the Brownings.

Preceding the viewing, a group read and reported on the play. As a class we read about the Victorian period and discussed Victorian attitudes. Students cited evidence of Victorian attitudes, discussed the contrast and complement in the

characters of Elizabeth and Robert Browning, the relief provided by Henrietta and Captain Cook, as well as the staging, lighting, and the adherence of the script to the actual story. After that discussion we read Elizabeth's sonnet *How Do I Love Thee* and Browning's *Prospect* with much more insight and feeling.

There were unusually good offerings for the American literature class. We had been reading literature about great Americans and naturally were reading about Lincoln on that date. *The Ford Star Theatre* produced *The Day Lincoln Was Shot*, starring Raymond Massey as Lincoln and Lillian Gish as Mrs. Lincoln. On Sunday *Omnibus* showed the film *Mr. Lincoln*, which was based largely on Carl Sandburg's research.

The students were enthusiastic about these productions. They liked Massey's performance; they criticized Lillian Gish's overplaying of the role of Mrs. Lincoln; they were impressed by the amount of

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**We must encourage students to read, to think and to talk about the media.**

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research that had gone into these programs. But the event that made the deepest impression was the appearance of Carl Sandburg on *The Sullivan Hour* reading excerpts from his own writings. I believe



*MAN AND SUPERMAN is reviewed by student committee for a class about to view the TV play.*

they will remember Sandburg for a long time.

I would like to mention one particular unit before proceeding to the criticism section.

In the communications class we used a special unit to set the stage for a tie-up between class work and television and radio. In the begin-

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**Students should know, too, where to locate useful sources of information about the programs.**

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ning, a questionnaire revealed the students' listening and viewing habits. We studied radio and television surveys to note the distributions of programs according to the amount of time devoted to information, music, drama, sports, enter-

tainment and variety. We discussed program awards and ratings. We compared the three media (newspaper, radio and television) in kind of emphasis given in news coverage. We compared the cost of advertising on these three media, looked for slanted news, evidences of propaganda, and clocked the time devoted to commercials. We noted the program selection according to viewing audience and sampled discussion programs. We set up standards for judging the various types. Each student planned an ideal listening and viewing program for himself in which he provided for both entertainment and growth.

● **CRITICAL VIEWING** should be stimulated. Previously we have said that publicizing the good program is one way of creat-

*Continued on page 29*

## Teacher Cooperation Urged

● EXPERIMENTS are being carried on presently in various parts of the country to determine the place of television in classroom instruction. One of the immediate objectives of much of this research is to find out whether television can assist in alleviating the predicted shortage of teachers at all levels—elementary, secondary, and higher. Searching for television's place in classroom instruction is important and deserves the whole-hearted cooperation of the entire teaching profession. Whereas the present significance attached to it concerns the probable teacher shortage, the results may well drastically affect teaching for many years to come.

Unfortunately, some members of the teaching profession seem unwilling to lend whole-hearted support to research of this type. They express the fear that television may eventually replace teachers and, for this reason, they feel that their own professional posts are at stake.

It is true that research findings *may* indicate that larger classes and fewer teachers can do a reasonably satisfactory job. But such findings would not be likely to result in the displacement of any of those teachers now in service—certainly none

of the better ones. Affirmative findings *may* lead to the adequate staffing of tomorrow's schools without the same increase in teaching positions as would be required under present norms for class size. And if such research makes possible the more effective utilization of fewer, better teachers, the end result *may* be more adequate salaries, higher status, and greater personal recognition for those who make teaching a life-time profession.

● LET'S ALL BE realistic, rather than panicky, bearing in mind that some of the most optimistic predictions concerning television's potential to reduce the number of teachers through increasing class size are, very probably, incapable of realization. Only scientific research, utilizing carefully controlled experiments, can reveal the true facts. Teachers, therefore, need have no fear for their professional futures merely from reading the extravagant predictions of promoters. And they have no reason to develop feelings of insecurity merely from reading such articles as "We have teachers enough right now," written by Dr. Alvin C. Eurich March '56 *Farm Journal*.

*Continued on page 18*

# 'Poco a Poco' in Denver

## Community planning produces an effective Spanish series

● KRMA-TV viewers in the Denver area are looking forward to the second series of "Poco a Poco." These Spanish-language lessons via television, have been received with great enthusiasm not only because the teacher, Myriam Witkowski has an effective personality and excellent background, but also because of the unique planning that launched this series. The development and promotion of "Poco a Poco," represents a fascinating experience in community planning to satisfy the hopes of many parents in this region for some kind of family foreign-language education.

When it became quite clear that KRMA-TV would become a reality many program requests from people all over the area began to filter into the various offices of the Denver Public Schools, the licensee, for some kind of foreign-language series, preferably in the area of French or Spanish.

From the very beginning of the development of educational television for this region, the Denver

Public Schools has worked closely with the Council for Educational Television, Channel 6, Inc. This Council is made up, at the present time, of 21 educational and cultural agencies that are interested in the development of the facilities and resources of KRMA-TV.

When the requests for a foreign-language series came to the Denver Public Schools, it was but a natural

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By GERALD J. WILLSEA

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thing for the Department of Radio and Television Activities of the schools to approach some of the members of the TV Council, the Parent-Teacher Associations and classroom teachers to discuss the availability of such a series and to explore community interest in such

a project. The various members of the Television Council reinforced the opinions expressed by the requests that such a series would be of value; therefore, from the Television Council, from the Denver County Council of Parents and Teachers, and from the foreign-language teachers there was formed a rather broad advisory committee to investigate and study which of the foreign languages should be offered, to develop a program format, and to devise techniques of instruction which would be most effective from the standpoint of the viewers.

● AS A RESULT of the work of this advisory committee a format was developed by some of its representatives in a television production workshop during the summer of 1954. The instructor, Mrs. Myriam Witkowski, was selected by the committee and the series went on the air, February 1, 1956.

There are two factors which we feel are directly responsible for the success of the series throughout the 20 lessons. One of these is the broad base of community planning and participation which this series was accorded. It is not unreasonable to estimate that there were somewhere between 125 to 150 people involved in the planning, writing, and production of this series. These people, in turn, represented eight or ten large organizations including three large school districts and three large parent-teacher associations. A second factor which contributed immeasurably to the success of the program was the effectiveness of

its teacher. Mrs. Witkowski, a native of Puerto Rico, is employed as a regular teacher of Spanish in the Aurora public schools. Her vivacity and authentic background lend a touch of showmanship to this series of programs which makes it an offering in the schedule of KRMA-TV.

Some time has been taken to describe the development of this series of programs because we feel that there has been a unique element in the planning of the series which may be of interest to other communities; namely, the broad community activities in the procurement and presentation of "Poco a Poco." Before this series ever went on the air, we knew that there were many people in the region who thought the series was good and would accomplish its purpose. These many people, in turn, became publicity agents and promotion emissaries for the series. It was no great surprise, therefore, when 2,500 study guides were sold for the first half of the series and nearly 2,000 study guides were sold for the second half of the series.

● AT PRESENT, we are planning a continuation of the second series of programs of "Poco a Poco." We have been urged to take this step by the same people and representatives of the same groups that were responsible for its beginning. We look forward to a successful run of this second series and then hope we may be able to give attention to planning for another foreign-language television

course beginning sometime near the middle of the year.

This experience, in addition to other similar experiments in community planning which we have had in Denver, proves to our satisfaction, at least, that one of the important steps in planning for a successful educational television pro-

gram is the establishment of a broad base of active participation on the part of not only many people but several organizations.

In this way, the station can really say that it is helping to satisfy the educational needs and cultural appetites of the community which it is designed to serve.

*BASIC FRENCH is taught fifth graders by Dr. Edith Kern in a program telecast by WQED to city schools as well as the entire city of Pittsburgh.*



# Music Panel by Radio

## Local music teacher answers questions for PTA members

● MEMBERS of parent-teacher associations are noted for their zeal in helping cement home-school ties. They do this in many ways, such as contributing time and money to purchase extra furnishings for the school plant, raising funds for a host of other needs of the pupil population, and promoting the cause of education generally. Not the least of their versatile activities is their willingness to listen to a speaker presenting the highlights of a school problem and to participate in a series of round table discussions. Such subjects run the gamut from accidents and safety to acrostics and zoology.

An effective plan was devised recently that enabled four active PTA members to form a music panel and question a local music teacher by radio. This project had excellent communications value to the panel and to many of the local PTA members. In addition, the broadcast of the program made its educational value available to a much larger audience.

The writer was particularly interested in the type and frequency of questions asked the music teacher. These questions had been secured by having them written down on slips of paper by the members at an earlier PTA meeting. The panel members used these questions later in a radio program.

The questions revealed how deeply most parents are interested in the growth and development

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By CYRIL C. O'BRIEN

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of their own children. For example:

"Ann would like to learn to play the violin, but John says that the violin is too sissy for him. If he is not allowed to blow a slide trombone, he doesn't want any

music. Would these two instruments tend to clash if Ann and John practiced in the same room?

"Tom wants a set of drums. I'm afraid that he'll drive me crazy with the noise. Is there some way he could practice without the noise, such as using a rubber pad?"

"Mary likes the piano. We are living in a trailer and have very little room. Could she start with an accordion?"

The preponderance of questions centered around items concerning the selection of instruments, the amount of practice required, and the rental and purchase of instruments.

● **TYPICAL QUESTIONS** with the answers paraphrased and summarized are listed as follows:

**QUESTION:** Should a child be forced to practice?

**ANSWER:** This is a question that cannot properly receive a definite "yes" or "no" reply. If a child is gifted musically, a certain degree of authoritarian persuasion resulting in forced practice would probably do the child more good than harm. Naturally, the use of adequate incentives, especially worthwhile rewards for faithful attention to practice periods, should precede any compulsion. Judicious praise is a powerful incentive. Effective motivation on the part of both the music teacher and the parent will usually eliminate the need for a sort of pressure practice. However, in the case of a child with a high degree of musical talent who shirks his preparation for the next music lesson, an insistence

upon practice would be advisable. There is justification for this action for many reasons. The parent has the right and duty to further the complete development of the child. In later years the child is generally grateful to the parents for such concern, and is the first to be critical if the parents fail to foster such high aptitude. Not only the child, but also the community and the nation lose, if the child neglects to attain maximum development. On the other hand, if the child is seriously deficient along musical lines, the parent would be most unwise to use any compulsion. The parent can be guided by the appraisal of a competent music teacher.

**QUESTION:** How long should Johnny practice?

**ANSWER:** Again, no categorical reply is possible. The age, aptitudes, musical interests, health and goal will determine the answer to a great extent. Much will depend upon the availability of the musical instrument, whether Johnny is taking one or two private lessons a week, or taking group lessons. Age of the music student is a primary factor in deciding how much practice. The amount of time may range from 10 minutes to more than four hours, the latter instance characteristic of an advanced student hoping to make music a full-time career. The music teacher can give counsel here.

**QUESTION:** What is the best beginning instrument for the student who wishes to make music a profession?

**ANSWER:** Experience has indicated that the piano fills this role most effectively. The piano student learns to read, engage in sound imagery, and play from both the bass and treble clefs, which constitute the foundation of the range of musical notes.

**QUESTION:** Can a child profit much from piano lessons if there is no piano in the home?

**ANSWER:** It is true that progress will be comparatively slow if the child is unable to consolidate by practice what he has learned from his piano teacher. If the parents are not in a position to purchase a piano immediately, renting a piano,

practicing at the home of a relative or friend, or arranging to play on the practice pianos in the studios of a music conservatory would be a solution to this problem.

The aforementioned represented only a few of the many replies given to members of the PTA panel. As usual, in any energetic forum, there was cross-fire discussion among the panel members.

Many other subjects discussed at PTA meetings are suitable topics for panel discussion on educational radio programs. Timely topics include reading, citizenship, government, American history, health, mental hygiene and physical education.

## Cooperation Urged

*Continued from page 12*

Did the United States attain the highest standard of living the world has ever known by being satisfied with yesterday's methods? Is not the key to this remarkable achievement our philosophy of free universal education? And are not the results of that education primarily responsible for our willingness, through the utilization of the results of scientific research, to adopt the most effective methods available in every area of human activity?

There are teachers, even today, who refuse to accept progress—who tend to look back to the “golden years of yesterday”—who seem content to teach as they were

taught. Progress seems to have passed them by. One can't help wondering whether they should not be called “keepers” rather than teachers.

To the truly dedicated teacher, the needs of his students come first. If scientific studies prove conclusively that, through television, students learn as well or better in larger classes and, as a result, fewer teachers are needed, does he not cheerfully accept the implications? If, on the other hand, the studies reveal only that television, properly used, contributes greatly to the effectiveness of the teacher, will he not take that in stride, also?—**TRACY F. TYLER, Editor.**

# Schools in Action on TV

## Wilmington viewers get to see what goes on in their schools

● IN 1949, I came to Wilmington to fill the first full-time public relations job in the state. One of my earliest acquaintances was Mr. Gorm Walsh, the enterprising and civic-minded manager of radio station WDEL. Within a month, the schools were on the air with daily news casts and weekly feature programs.

One year later, the owners of WDEL went on the air with Dela-

During that first year in 1950, we produced twenty school telecasts. The second year we went on the air for a half hour each week for a total of thirty-three programs. In the third year, we made fifty telecasts from the schools. Recently, the station has been sold; there is a complete turnover of management. The signal strength of what is now WPFH-TV has been increased to cover a four-state area, but the Wilmington schools still have their half hour spot on Sunday afternoon.

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By JOHN L. HUNT

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ware's first and only TV station. Mr. Walsh was manager of both enterprises. Some of his boys moved from the radio microphone over to the TV cameras. We in the schools tagged along too. That's how it started.

● THE PROGRAMS we produce are called, *Schools in Action*. That's a title without much allure, and we are willing to admit that some of our earlier programs were pretty deadening too. We had to learn, with everyone else, that radio and television are not even close relatives.

When committees met to discuss program format, the phrase most often heard was, "let's pretend." We pretended that a first-grade

mother had to come to ask Johnny's teacher how he would learn to read. Then, the teacher would pretend to be giving all the answers. Since the teacher wanted to be sure to say just the right thing, she read her script word for word, without even looking at the parent—to say nothing of the camera. While this was going on, channels were being switched in several thousand living rooms. We learned pretty early in the game to look into the camera and say, here we are in the studio, and here is what we are going to do.

Another inclination we had to get over was the tendency to go all out with bands, choruses, and dramatic clubs. Student instrumental groups jammed the small studio, leaving no room for camera movement. Compared with Lawrence

Welk or the Firestone Orchestra, they sounded awful.

We found that we could use a chorus occasionally, particularly at special seasons such as Christmas and Easter. Little children's voices have a quality of their own, and a well-trained high school choir could get by if the program has variety and movement. Simply panning up and down a line of open mouths for a full half hour can be pretty tiresome, to say the least.

In dramatics, we learn that working to a camera and a microphone under bright lights is a far call from the things children do in their senior plays or in a school assembly. There was a time when we were besieged by school principals who had just had a "wonderful assembly program." The student body had loved it, they said, and the

*LET CHILDREN demonstrate and tell the story of classroom activities in their own way to get effective dramatization of your schools in action.*



teachers had worked so hard to get it ready — it seemed like a sure thing for TV. We tried a couple of them. There was mass confusion — “bunnies” would lose their paper cars; key lines were mumbled miles away from any microphone. While the prince was slaying the dragon on the floor, the camera too often showed the king waving to his mommie from the throne or the little narrator hidden behind a book twice her size.

What we did learn from these early experiences is that most folks love to watch children as long as they are not showing off. We also learned that people will listen to the story you have to tell if it is straight-forward and honest. Although school public relations people usually resent the term “sell,” we must admit that our school television shows follow more closely the format of a commercial than the pure entertainment program. That may be a horrible thought to most readers so let’s explain.

● **THE FIRST QUESTION** we put to any group that is planning a school program is, “What are you trying to get across?” All viewers have some kind of investment in the public schools; they deserve to know what is going on in education and why. The basic motivation in every program is to get across an idea. To do this, we have learned that like the advertiser, we have to display the product in an interesting way and it can’t be a phoney.

Recreating classroom scenes must be as close to the real thing as pos-

sible. Discussions must be discussions not the recitation of memorized scripts or worse yet, the reading of prepared scripts. Children must be allowed to use their own words, even at the risk of grammatical error. People want to see children in school clothes not as starched dudes and party pretties. Nothing falls flatter on television than sham or a false front. School people do not need to give way to the superlatives and exaggerations of the television commercial, but we do need to look right into the camera’s eye and say, “This is our story; it’s important and it’s true.”

Of the 200 programs produced by the Wilmington schools, there are a few which stand out. We have never conducted a poll of viewers, consequently, our evaluation is given from the educator’s slant and opinions expressed by “the boys at the studio.”

There was a program on how a first grader learns to read. We knew that we couldn’t tell the whole story so we concentrated on one phase of the modern method—reading skills that grow out of a child’s experience.

One half hour before we went on the air, a first grade group of twenty-five children appeared at the studio with their teacher. In twenty-seven minutes, these children were shown the transmitter, the control room, the film projection room and the studio. As we went on the air, all the children were seated on the floor around their teacher who was perched on a low chair in front of a blackboard. After an appropriate

introduction and explanation by the program narrator, the teacher said, "Now boys and girls, let's talk about our trip. Who would like to tell me what they remember best?" As the hands went up, the teacher wrote their words on the blackboard. "*We saw the high tower. The camera swings around. The announcer was talking into the microphone.*"

When the blackboard was filled, the teacher called for volunteers to read the story on the board. Some words were familiar, but many were new; some words looked like others, but meant different things; some words look alike, but sound different. Viewers at home were actually watching six years olds learning to read.

That was on Sunday afternoon. All through the next week in school, these same children talked about their trip to the studio. They wrote a song about it; made drawings; wrote a play; wrote a thank-you

letter; and found paste-ups for scrap books. When Sunday rolled around again, there they were back in the studio to show the people at home what they had been doing that week in school.

● ANOTHER PROGRAM grew out of the question as to whether children today are getting enough mathematics. With the cooperation of three eighth grade math teachers, a set of problems was devised dealing with practical and interesting questions. Their solution required original thinking and a good knowledge of numbers, fractions, and decimals. Sixteen eighth grade students came to the studio. Four blackboards were put on camera. Working in teams of two, these students were given the problems and told to work out their solution on the board.

The program narrator moved

*Continued on page 29*

*COMMITTEE GROUNDWORK for school telecasts includes checking and clearing with many people.*



# TV Opportunity Knocks

## Production personnel needed at university TV operations

● AS PRODUCTION manager of an active university television operation, I continually come to grips with the problems related to production personnel. These include the selection, training, scheduling, and supervising of studio and control room operating crews, as well as directors. In an attempt to find out how our method of securing personnel paralleled or differed from that of similar organizations, I prepared a questionnaire and mailed it to the 36 colleges and universities thought to operate image-orthicon equipment. Of the total number questioned, 27 replied, and of these 27, seven indicated that they could not complete the questionnaire since they were either not on the air at the time or were using their equipment for closed-circuit or teaching purposes.

The questionnaire was designed for university TV operations that fell under any one or combination of the following categories: 1) universities who maintain their own transmitter and provide a consis-

tent program schedule; 2) universities who originate their own programs in university studios and transmit through the facilities of a near-by station; 3) universities who make kinescope recordings of programs for eventual on-the-air use; 4) universities who originate programs from the studios of near-by stations, using talent and pro-

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By HERBERT SELTZ

*Production Manager, Indiana University Radio and Television Service, Bloomington.*

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duction crews from the university.

As the above categories indicate, no attempt was made to secure information from universities whose television activities consisted solely of closed-circuit or any other type of demonstration or teaching productions not subsequently transmitted over an educational or commercial station.

The categorical breakdown of the 20 operations to which the questionnaire applied is as follows:

Eight operations reported that they maintained their own transmitter and owned a kinescope recorder. Seven schools originated programs in their own studios and transmitted through the facilities of a nearby station. In addition, four of the seven owned a kinescope recorder. Four centers indicated that they did not own any television equipment, and, consequently, produced their programs from the studios of nearby stations. In only one case the kinescope recorder was the sole source of outlet.

● THE FOLLOWING questions and answers which appear in outline form are applicable to 20 university production centers that are actively engaged in on-the-air or kinescope activity.

1) *Number of days and amount of hours on air?*

Eight centers reported a seven-day operation, six indicated five days, and the remaining six operated between one and four days each week. The amount of production time each week ranged from 45 minutes to 81 hours. The average operating time for the 20 centers was 19.5 hours of production weekly.

2) *Are production schedules maintained during official university vacations?*

Seventeen operations reported that they maintained their regular production schedule during vacations, while the remaining three obviously recessed with their universities.

3) *Are graduate and undergraduate students afforded an opportunity to direct on-the-air programs or kinescope recordings made for "air" use?*

Graduate students can receive directing experience at nine schools for a total of 18½ hours weekly. Twelve schools used undergraduate directors for a total of 48¾ hours weekly. Five centers reported that they used both undergraduate and graduate directors. In line with this question, a statistical breakdown, too long to be explained in this article, shows that students direct 17 per cent of all the on-the-air and kinescoped programs of university television units.

4) *From what source are studio and control room operating personnel (excluding audio, video, and kinescope recording engineers drawn)?*

Only one center reported using faculty and staff crews on all occasions, while three indicated that their crews were composed of undergraduates only. In two situations graduate students were the only source of crew personnel. The remaining schools used faculty and/or staff in combination with either graduate or undergraduate students or both.

5) *How many schools integrate their course offerings in the TV production area with their on-the-air and/or kinescope activity?*

Fifteen centers considered their on-the-air and/or kinescope crew activities as a laboratory for lecture courses in television production.

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● NAEB RESEARCH Grants-in-Aid have been awarded to the following:

Professor Harold I. Hanson, Chairman Department of Speech and Dramatic Arts, Brigham Young University, Provo, Utah.

Jim Miles, Director, Radio Station WBAA, Purdue University, West Lafayette, Indiana.

Lawrence Myers Jr., Radio and Television Center, Syracuse University, Syracuse, New York.

Dean Earl C. Seigfred, College of Fine Arts, Ohio University, Athens.

Professor Hanson will study possible uses and the "value of the closed-circuit televising of basketball games as a service to overflow audiences."

A coincidental telephone study will be made by Mr. Miles to ascertain the status, growth, and impact of WBAA programs and those of other stations serving the community and the state.

Mr. Myers will "gather and consolidate information concerning the problems involved in instituting a program of instruction for college credit over educational and commercial television facilities with special reference to university policies

and procedures for selection, administration, production, and evaluation of such instruction."

Research project of Dean Seigfred is "to compare the listenership of the campus radio station WOUI-FM (ten watts) with the listenership of the campus radio station WOUI-AM (one hundred watts) during a comparable period and for a given audience population within the effective radius of both stations."

● *SURVEY OF Educational Television Programs over Commercial Stations (School Year 1955-56)* is a new and comprehensive publication by Gertrude G. Broderick. Mrs. Broderick is Radio-Television Education Specialist, for the U.S. Department of Health, Education, and Welfare.

The report covers program series offered in 144 cities over 198 local television stations. Titles are included for 531 program series, with subject areas and purpose of each program.

● NATIONAL EDUCATIONAL Television will present up-to-the-

minute coverage of the 11th Session of the United Nations General Assembly this winter to viewers in 22 cities.

● SIX UNIVERSITIES have been awarded grants-in-aid totaling \$21,385 by the Educational Television and Radio Center. They are: Stanford University; University of Houston; Michigan State University; University of Wisconsin; University of Oregon; University of Nebraska.

● THREE OREGON commercial TV stations are participating in an experiment in educational television: KOIN-TV, Portland; KVAL-TV, Eugene; KBES-TV, Medford. National Educational Television and Radio Center programs being broadcast are *The Finder* (children's program), *Spotlight on Opera*, and *The Painting*.

Reactions to the programs from Oregon viewers will help to determine whether educational TV efforts should be expanded in the state.

*MRS. PRAYUNSIRI PREMABUT, program and news director of Thailand's infant radio station, records for "World Tour" at KSLH, Denver, where she has been studying educational radio techniques.*



# TV Teaching Center

*Continued from page 7*

ber required and arrangement are according to the size and shape of the room. Television receivers can be mounted in laboratories as well as classrooms to better instruct students in the use of delicate and expensive apparatus. This should be most important in first-year laboratory groups. Large classrooms and auditoriums are equipped with TV picture projectors that throw the picture onto a large screen much the same as a movie projector. While TV picture projectors are not in common use, new and more powerful projection equipment is being developed which will give brighter pictures than in the past.

● A SUGGESTED TV teaching center for new buildings is shown in figure 3. Here is one floor of a building which is suggested for a layout of a TV teaching center. The balance of the floors in the building may be arranged for classrooms and laboratories. Modification of the basic plan of this center can be made according to needs. It will be noted that there are four rooms marked as drive-in studios. Large objects or a number of objects can be easily moved into these studios for demonstrations. Where such studios are accessible, art exhibits, machinery or other material, can be moved in for instruction purposes. A drive-in type of stu-

dio could become more and more important in sending information into the classroom by TV cameras. Any of these large studios could be used for classrooms when not being used for TV teaching studios.

What of the future? Do we want a type of TV installation that grows like "Topsy" or do we start out with a well thought out plan using professional equipment for a TV teaching center? This will be most economical in the long run, the most efficient in operation, and make for a high-quality type of operation. Children, as well as adults, spend long hours in getting an education. The public spends large sums of money for buildings and the support of the educational system. Certainly the type and quality of the TV equipment and the system should be given serious consideration.

It is not hard to recognize the advantages of a TV teaching center. It makes full use of TV as a valuable teaching medium. A TV teaching center will integrate TV cameras into a master educational plan with greater overall effectiveness, since staff and equipment are closely coordinated. The TV teaching studio will form the nucleus of the TV teaching center, which with proper use will make it possible to better offset teacher shortage and crowded conditions

in educational institutions. It also enables these institutions to make the best possible use of time, faculty, and graphics, where the instructor works in a well-equipped teaching studio. Once professional switching is installed in a TV teaching center, it is simple to have wide flexibility of choice of material that can be used to aid in teaching such as: charts, demonstration models, slides, and film—all of which can be instantly integrated into the instruction periods.

The TV teaching center can include a number of studios, film cameras, and a master TV distribution system. Four specific advan-

tages are available in a professional type of equipment: expansion, efficiency, flexibility, and integration for any number of classes. A system can be readily expanded where plans are properly made at the outset and the right equipment purchased. Such a system will allow the switching of classrooms to expand and contract space for TV classes at will, since instruction can be switched to any part of a building or group of buildings. Finally, the ideal TV system (see figure 4) makes possible a campus-wide integration of all teaching facilities, classrooms, auditoriums, and buildings.

## TV Opportunity

*Continued from page 24*

6) *Could a student be part of a crew if he is not or never was enrolled in a TV production class?*

Of the 20 schools questioned, 11 reported that a student could be a crew member without ever being enrolled in a TV production class.

7) *Are student crew members paid for their services?*

Seven schools pay their crew members for work during the time school is in session, and of the 17 operating during vacations, nine pay their crew members. In all cases but two, the school who paid crew members during regular sessions and the schools who offered salaries during vacations, were the same.

● **CONCLUSIONS**—It would

seem that a definite trend brought forth in this study would be that the number of hours directed by either graduate or undergraduate students composes only 17 per cent of the total air time of the television centers investigated. In all cases but one, the universities relied heavily upon students to fill their studio and control room operating positions, and 76 per cent of the replies indicated that these crews were made up of students doing laboratory work for a lecture course in television production. It is obvious that the production centers are integrating production and instruction in such a way that both features of the universities' television activities are compatible.

## In Action

*Continued from page 22*

from board to board. Students were asked to explain their answers and how they were secured. Teachers sat by to verify or correct. The fact that some mistakes were made proved to the viewers at home that this was not a set-up job; here were boys and girls actually demonstrating what they had learned in the classroom.

There was a program on speech therapy which was one of the most realistic and dramatic. After the therapist had demonstrated some of the techniques used to help small children with speech impediments, the audience saw and heard a high-school stutterer try desperately to tell how it felt to live with his handicap. After this, another teenage boy, an ex-stutterer, told with flawless diction, how he had been helped to get over his trouble and how others could help his friend to conquer his impediment.

We have fun too. Every year, *Schools in Action* has had a football roundup. It features cheer leaders, majorettes, team captains, managers, coaches, and others. These programs move fast and have a lot of color. The impression that they are designed to create is that football can be a healthy school activity, providing skill outlets for many more than the players on the field.

Every year, there are two or three science shows. We do have occasional panel shows if the issue

is potent and timely enough to hold interest. Sometimes we have informal chats with interesting teachers just to show that "teachers are people." Most of the time, however, children headline the show.

## Selecting

*Continued from page 11*

ing dissatisfaction with the mediocre. That is only a beginning. We must give students experience in examining, criticizing and evaluating the offerings—encourage them to read, to think and to talk about the media. Students know that there are book critics and music and art critics, but they seem to be unaware that there are radio and television critics. The first step must be to acquaint them with sources of information or printed aids such as radio sections in *Time*, *Scholastic*, *Saturday Review*, *TV Guide*, the weekly log of listening and viewing in the newspaper.

There are always specific things to look for in each production. However, here are some general questions to stimulate critical thinking:

Do radio and television offer an accurate picture of the teenager? Support your answer by citing specific programs.

Do radio and television give a realistic picture of the work or professions you wish to enter? Is there any evidence of stereotyping?

Do these media accurately and

realistically portray the periods they are depicting? Is the dialog real or artificial?

Do newscasters select news that is pertinent or is their choice "soft" or sensational?

When does the radio give more effective news coverage than television does?

Do you react favorably or unfavorably to the language and the methods of the advertisers? Give examples of the superlatives used in the commercials.

Another device to encourage critical thinking is to read excerpts from the columns of such critics as John Crosby, Goodman Ace or Robert Shayon. Questions posed by these writers frequently arouse lively discussions. The following excerpt is an example:

In a recent *Saturday Review* Robert Shayon referred to the program "Joey" as a sleeper. He said, "That was a program that shattered my quiet fury at television after a long day's futile hunt for something worth viewing."

In your opinion what programs would you class as "sleepers"? What programs would you recommend for reviewing?

Editorials suggest good discussion topics. An editorial in the *AERT Journal* posed these questions:

Are the spectaculars depriving the public of a well-balanced weekly program?

Are there certain evenings in the week when you find it difficult to locate worthwhile listening or viewing?

This quotation appeared in an editorial in *TV Guide*: "A frequently overlooked talent is the talent for gauging public taste."

What programs do an especially good job of appealing to the public taste?

Which programs underestimate the viewers taste?

Not to be overlooked are the criticisms the students themselves write. These criticisms are valuable and worthwhile. They call for clear thinking, clear communication and for a valuable exchange of ideas.

● LOCATING INFORMATION is important, too. Here, just as a starter, are a few useful sources of information for both teachers and students: 1) Daily and weekly radio and television logs in the newspapers; 2) *TV Guide* magazine; 3) *Teleguides* and *Listenables and Lookables* in *Scholastic Teacher*; 4) *You Are There* program aids provided by Prudential Life Insurance Company; 5) Quarterly program sheets issued by NBC and CBS; 6) *AERT Journal*; 7) *Book of Little Knowledge* by Goodman Ace.

Guidance in the discriminating use of radio is just as important in the modern classroom as guidance in the wise selection of books. From the voluntary comments of members of these classes there is sufficient evidence to indicate that these teenagers are becoming alert, sensitive listeners and viewers.

Radio and television are definitely aids to profitable and effective teaching.

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